

# TRUMPET SPECTACULAR

## SIX TRUMPET CONCERTOS:

HAYDN · TELEMANN · TORELLI and others

THE ENGLISH CHAMBER ORCHESTRA · CRISPIAN STEELE-PERKINS, TRUMPET  
ANTHONY HALSTEAD, CONDUCTOR





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THE ENGLISH CHAMBER ORCHESTRA · CRISPIAN STEELE-PERKINS, TRUMPET  
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### SIDE ONE

#### CONCERTO FOR TRUMPET AND ORCHESTRA IN E FLAT

- (J. Haydn)
- 1. Allegro 6:28
  - 2. Andante 3:53
  - 3. Allegro 4:39

#### CONCERTO FOR TRUMPET AND STRINGS IN D

- (G. Torelli)
- 4. Allegro 2:06
  - 5. Adagio-Presto-Adagio 2:28
  - 6. Allegro 1:34

#### CONCERTO NO. 2 IN C FOR TRUMPET

- (M. Haydn)
- 7. Adagio 4:47
  - 8. Allegro molto 4:26

### SIDE TWO

#### CONCERTO IN D FOR TRUMPET, 2 OBOES AND STRINGS

- (G.P. Telemann)
- 1. Allegro 3:09
  - 2. Grave-Aria-Grave 6:03
  - 3. Vivace 2:28

Solo Oboes: Neil Black and James Brown

#### CONCERTO IN E FLAT FOR TRUMPET

- (J.B. Neruda)
- 4. Allegro 5:34
  - 5. Largo 5:12
  - 6. Vivace 4:54

#### CONCERTO IN D, OP. 2, NO. 12 FOR TRUMPET

- (J. Humphries)
- 7. Allegro 2:03
  - 8. Adagio Staccato 0:41
  - 9. Vivace 1:52

PRODUCED BY MARK BROWN  
 ENGINEERED BY ANTONY HOWELL  
 MASTERED BY DOUG SAX AT MASTERING LAB, HOLLYWOOD, CA  
 COVER ART BY VITO FIORENZA

### TRUMPET SPECTACULAR

Modern trumpet virtuosity requires great physical strength, very nimble fingers and a quick mind. As the music goes by, the player must coordinate changing pressures of lips and lungs with fast finger movements that open and close the instrument's valves. These change the length of the vibrating tubeful of air in the instrument, and therefore the notes that it produces. All of the music on this record was composed before the invention of the valves. Trumpets could then play only the notes in the series of natural overtones produced within the instrument, in accordance with the laws of physics. The lower notes in the series are relatively widely spaced and they sound out the kind of melody that is typical of bugle calls like *Taps* and *Reveille*. The higher notes are close enough together to play more tuneful melodies, but the strain of playing the high notes is so great that for centuries players had to be especially trained, like athletes, to develop control of the powerful forces required to produce this kind of sound. In the late eighteenth century, as new styles of composition took over, the traditional training required for high-trumpet playing was abandoned and this special skill disappeared. It was not until the twentieth century that the music was revived, generally played on specially constructed valve-trumpets that make it possible—but by no means easy—to play these old compositions.

The great Joseph Haydn (1732–1809) wrote his E-Flat Trumpet Concerto in 1796 for a musician who developed an interim solution to the problem of melodic trumpet-playing. He was Anton Weidinger, who in 1795 had a series of holes cut into a trumpet's brass tube and then attached keys to open and close them, using exactly the same kind of mechanism that we now see on flutes, clarinets and saxophones, for example. In his hands the new kind of trumpet was a success, but not many other players took it up, and after the introduction of valve trumpets, twenty years later, it disappeared from use. When Haydn wrote this Concerto, he was Europe's greatest composer, and his works included more than a hundred symphonies and many hundreds of other works, but less than twenty concertos. However, when the new kind of trumpet caught his fancy, it inspired what is unquestionably one of the two very best

of his concertos. It opens with a classical *Allegro*, continues with a lyrical *Andante* slow movement and closes with another lively *Allegro*.

Giuseppe Torelli (1658–1709) was a historical figure of great importance. It used to be thought that he had invented the concerto, but in fact he was just one of several early concerto composers—and one of the best. In 1686 he settled in Bologna and before long he was one of the leading members of the great school of violinists there. Late in life he worked in Germany and was for a while the concertmaster at the court of the Margrave of Brandenburg, for which Bach later wrote the works we call his Brandenburg Concertos. Among Torelli's many compositions are some twenty-eight works known variously as sonatas, symphonies or concertos for trumpet and strings. This one is a compact piece that packs a substantial amount of highly varied music into its brief duration—shifting back and forth between slow tempos and fast ones, and from string sonorities to brilliant solo passages for the trumpet.

Joseph Haydn's younger brother Michael (1737–1806) was a gifted composer who spent most of his life in Salzburg, where he was a colleague of the Mozarts—father and son. Salzburg was an old-fashioned place, as the great Mozart knew too well, and the old style of trumpet playing survived there long after it had disappeared from larger and livelier towns. This Haydn wrote two concertos for the Salzburg court trumpeter, Johann Andreas Schachtner, a distinguished musician and writer for whom father Leopold Mozart composed a concerto, too. Michael Haydn was efficient and economical in the use of his creative gifts, and he often made one of his compositions serve several different purposes. For example, in the old manuscript of one of his orchestral Serenades—a kind of party music that all composers wrote in that pre-electronic age—there are two movements with solo trumpet, which, when played separately, become this fine Concerto. The tempos of the movements are first, *Adagio*, slow, and then *Allegro molto*, very fast.

The facility with which Georg Philipp Telemann (1681–1767) practised his craft is almost incomprehensible in our time. Handel said of him that he could write a motet for eight voices as easily as anyone else could write a letter. His output was astonishing: 80 operas and

passions, hundreds of cantatas and thousands of instrumental works, and musicologists have not yet succeeded in identifying and cataloging more than a tiny fraction of his works. Getting so much music down on paper—simply copying it, without creating it—would hardly leave most men time for eating and sleeping, but Telemann was also an active participant in musical life, as a performer and concert organizer. He is reported to have said that he did not care much for writing concertos, but he composed more than a hundred fine ones, nevertheless. This Concerto in D Major has five movements. The first two are *Allegro* and *Grave*, after which the trumpet rests while the oboes are featured in an instrumental *Aria*. The trumpet then returns for another *Grave* movement and a final *Vivace*.

In the part of Central Europe that is now Czechoslovakia, there have been musicians, dancers and poets named Neruda since the seventeenth century. The composer of the next Concerto was Johann Baptist Georg Neruda (1708–1780) who lived in Prague for a number of years, and from 1750 to the end of his life was a member of the famous court orchestra in Dresden. An old manuscript calls this a concerto for horn, an instrument whose difference from the trumpet was principally in its coiled shape, which allowed the player to get extra notes outside of the natural overtone series by manipulation of the instrument's bell. There are three movements, in the Italianate melodic style and in fast-slow-fast sequence: *Allegro*, *Largo* and *Vivace*.

As the 1700's began, touring Italian musicians reached London and introduced to audiences there the latest thing in new and modern music, the concerto. The public took to it immediately and before long English composers were writing fine concertos too. This Trumpet Concerto in D Major is the work of one of them, John Humphries (1707–1740). It is the twelfth in a collection published around 1740 as his Op. 2, and it is a fine example of his vigorous, rhythmic style. The movements are *Allegro*, then *Adagio staccato* and *Vivace*.

Notes by Leonard Burkat  
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**MCA**CLASSICS

**TRUMPET SPECTACULAR**  
Six Trumpet Concertos  
CRISPIAN STEELE-PERKINS, Trumpet  
with THE ENGLISH CHAMBER ORCHESTRA  
ANTHONY HALSTEAD, Conductor

MCA-5844  
SIDE 1  
(MCA 6005)

DIGITAL  
RECORDING

Concerto for Trumpet and Orchestra in E Flat  
(J. Haydn)

1. Allegro 6:28
2. Andante 3:53
3. Allegro 4:39

Concerto for Trumpet and Strings in D  
(G. Torelli)

4. Allegro 2:06
5. Adagio - Presto - Adagio 2:28
6. Allegro 1:34

Concerto No. 2 in C for Trumpet  
(M. Haydn)

7. Adagio 4:47
8. Allegro molto 4:26

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**Six Trumpet Concertos**  
**CHISPIAN STEELE-PERKINS, Trumpet**  
**with THE ENGLISH CHAMBER ORCHESTRA**  
**ANTHONY HALSTEAD, Conductor**

MCA-5844  
SIDE 2  
(MCA 6006)

**DIGITAL**  
RECORDING

Concerto in D for Trumpet, 2 Oboes and Strings

(G. P. Telemann)

1. Allegro 3:09
2. Grave - Aria - Grave 6:03
3. Vivace 2:28

Solo oboes: Neil Black & James Brown

Concerto in E Flat for Trumpet

(J. B. Neruda)

4. Allegro 5:34
5. Largo 5:12
6. Vivace 4:54

Concerto in D, Op. 2, No. 12 for Trumpet

(J. Humphreys)

7. Allegro 2:03
8. Adagio staccato 4:11
9. Vivace 1:52

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